

# Course Outline (Higher Education)

<b>Institute / School:</b>	Institute of Education, Arts & Community
<b>Course Title:</b>	VOICE STUDIO 3
<b>Course ID:</b>	CPPSV2003
<b>Credit Points:</b>	15.00
<b>Prerequisite(s):</b>	(CPPSA1002 and CPPSD1002 and CPPSV1002) OR (CPPSS1001 and CPPSS1002)
<b>Co-requisite(s):</b>	(CPPRO2101 and CPPSD2003)
<b>Exclusion(s):</b>	(PAATV2003)
<b>ASCED:</b>	100103

## Description of the Course:

This course builds on the foundation of practice developed in Foundations Studio 1 and Foundations Studio 2. The human design as the central organizing principle is key to this exploration. Students continue to explore the notion of psychophysical integration in speaking and singing, through a series of exercises and projects designed to liberate the performer from the restrictive habits and tensions that prevent freedom of expression. Students will discover how to: work from a place of engaged neutrality; build and refine skills in and awareness of physical and vocal freedom; develop a theoretical and practical grasp of vocal anatomy; play creatively and freely within vocal ensembles; perform a variety of sung and spoken texts.

**Grade Scheme:** Graded (HD, D, C, P, MF, F, XF)

## Work Experience:

No work experience: Student is not undertaking work experience in industry.

**Does Recognition of Prior Learning apply to this course?** No

**Placement Component:** No

**Supplementary Assessment:** Yes

Where supplementary assessment is available a student must have failed overall in the course but gained a final mark of 45 per cent or above and submitted all major assessment tasks.

**Program Level:**

Level of course in Program	AQF Level of Program					
	5	6	7	8	9	10
Introductory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Intermediate	<input type="checkbox"/>	<input type="checkbox"/>	✓	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advanced	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Learning Outcomes:

### Knowledge:

- K1.** Define improved psychophysical integration through Alexander Technique and/or other bodywork practices.
- K2.** Describe vocal physiology, anatomy.
- K3.** Examine and practice reflexive breathing technique and its application to vocalising.
- K4.** Define principles for a warm-up and personal practice program that acknowledges the needs of the individual voice in relation to maintaining optimum health in speaking and singing.
- K5.** Extend the practice of activating and supporting the breath to voice, speech, movement and song.

### Skills:

- S1.** Build an understanding of rhythmic structures and vocal dynamics in language and song.
- S2.** Investigate and Memorise a variety of spoken and sung texts.
- S3.** Classify vocal physiology and its application to performance.
- S4.** Examine the body/voice as a tool of expression.
- S5.** Demonstrate effective relaxation methods that promote vocal and physical adaptability, spontaneity and creativity.

### Application of knowledge and skills:

- A1.** Describe a personal vocal and physical methodology that supports the vocal demands speaking and singing.
- A2.** Practice personal vocal warm up based on utilising vocal physiology.
- A3.** Identify idiosyncratic, habituated vocal patterns.
- A4.** Exhibit vocal and physical flexibility, responsibility for healthy voice use, and imaginative connection to speaking and singing.

### Course Content:

Students explore, in a practice-based way, how integrative vocal methods enhance singing and speaking. They will participate in class performance activities and projects that make links between process-based work and performance outcomes.

The focus will be on verbal and musical accuracy, maintaining an independent harmonic line in ensemble singing; comprehensive investigation into, and preparation of songs and texts; workshopping songs and texts; giving and receiving of constructive feedback.

Topics may include:

- Introduction to voice for screen,
- Theatrical and musical genres,
- Introduction to accents,
- Solo singing,
- Choral singing,

- Heightened language,
- Shakespeare sonnets and songs.

### Learning Task and Assessment:

Learning Outcomes Assessed	Assessment Tasks	Assessment Type	Weighting
K1, K3, S1, S4, A4	Participation in studio practice which demonstrates physical and vocal connection to music, singing, language, space and body	Ongoing observation of engagement in studio activities	30-50%
K5, S2, S5, A2	Work in Progress is to be presented which demonstrates critical reflection of set readings, music and song and the ability to interpret information through physical and vocal expression	In house group performances and presentation of devised projects	30-50%
K2, K4, S3, A1, A3	Weekly written self-evaluation and reflection	Reflective Journal	10-25%

### Alignment to the Minimum Co-Operative Standards (MiCS)

The Minimum Co-Operative Standards (MiCS) are an integral part of the Co-Operative University Model. Seven criteria inform the MiCS alignment at a program level. Although courses must undertake MiCS mapping, there is NO expectation that courses will meet all seven criteria. The criteria are as follows:

1. Co-design with industry and students
2. Co-develop with industry and students
3. Co-deliver with industry
4. FedTASK alignment
5. Workplace learning and career preparation
6. Authentic assessment
7. Industry-link/Industry facing experience

MiCS program level reporting highlights how each program embraces the principals and practices associated with the Co-Operative Model. Evidence of program alignment with the MiCS, can be captured in the Program Modification Form.

**MICS Mapping has been undertaken for this course** No

Date:

### Adopted Reference Style:

Chicago

Refer to the [library website](#) for more information

Fed Cite - [referencing tool](#)